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in relation principally to the beasts and birds of North America, and his collection of antlers was unquestionably the finest in the country. In his relations of life, Mr. Hays enjoyed the confidence and esteem of the entire profession. He was strong in his convictions, and when an opinion was once formed by him, which was always after mature deliberation, no argument could swerve him from his conclusions. This trait of his character was looked upon by strangers as a repelling element, but to his friends and acquaintances it was felt to be the expression of a spirit in the man which led in the direction of right and truth only, and as such was respected. The same traits of character might be observed in his pictures. He made his studies from Nature, and Nature he considered a better guide to follow than human instruction, hence he

finished his pictures with great conscientiousness, and solely according to the dictates of his own mind. Mr. Hays was one of the first artists to occupy a studio in the Tenth-Street Studio Building, and at the time of his death was president of the colony of painters, who were tenants in it. He was a member of the Century Club, and of several scientific associations, in all of which he enjoyed the respect of his fellows, not only on account of his professional ability, but also for his fine social qualities, and that his death has left a void which cannot be easily filled, there is no doubt.

His funeral took place on Tuesday, March 16th, and was attended by the entire fraternity of artists in New York, and also a large number from the neighboring cities.

NOTES FROM ABROAD.

FLORENCE.—The fourth centenary of Michael Angelo, which should have been celebrated on the anniversary of his birth (March 6, 1475), has been postponed until September. It was first proposed to hold the celebration in May; but, that being a month in Italy consecrated to study, it has been deemed advisable to delay it until September, which, on the contrary, is holiday-time not only here but very generally throughout the Continent. Another reason is the incompleteness of several works connected with the celebration. The 'David' of Michael Angelo, which he placed in front of the Palazzo Vecchio, has been removed on account of the injuries to it caused by the weather, and a hall is now being prepared for it in the Royal Academy, but cannot be ready until September. The Piazza Michael Angelo is also incomplete. All visitors to Florence know the beautiful drive called the Colli, made by the municipality round the hills to the south of the city, which were formerly covered with vineyards. The road commences at the Porta Romana, and winds upwards till it reaches San Miniato; beyond it this widens into a large terraced piazza, from which is seen an extensive view of the town and Val d'Arno. In the centre of this piazza has been placed a bronze cast of the 'David,' and, on the pedestal, casts of the four figures representing Day and Night in the Medici tombs. The drive continues beyond the piazza, making a gradual descent, and re-entering the town by the Porta San Niccolo. The incomplete part is a drive and flight of steps leading directly up the hill from this gate to the piazza, which is immediately above it. The manner of celebrating the centenary is still undetermined, but some of the festivities will take place on the Piazza Michael Angelo. The life of Michael Angelo, by Signor Commendatore Aurelio Gotti, containing the documents bequeathed to the nation by the last descendant of the Buonarrotti, was expected to appear, the first volume in March, and the second, probably, in April. An English edition, containing the same documents, by Mr. C. Heath Wilson, will, it is believed, be published on the occasion of the actual celebration.

ROME.—At the excavations on the Esquiline Hill, in the gardens of Mecænas, the workmen have been singularly successful, and have rescued from the ruins of an old wall several statues, conspicuous among which is one of Venus, in the purest of Parian marble. Like the Venus of the Capitol, this is wholly nude, and presented under the aspect of a young girl of seventeen or eighteen years. As she stands the feet approach each other, the left drawn backwards a few inches, with the heel slightly raised. The right arm is elevated, and its hand rests behind the head against a knot of hair, around which, and sustained by the left hand, are folds of many-wreathed ribbon. The head is gently turned towards the right, and bends forward, so that, as seen in front, it is presented in a three-quarter view. Marvellous purity and correctness of line are manifested in this work; its modelling is faultless, its contour exquisitely delicate. It has unfortunately been fractured in the neck, above each knee, and at the left ankle; the nose also is slightly injured. It is to be hoped that careful castings may render

the world familiar with this example of sculpture, which, according to report, is of the very highest interest. The other sculptures discovered are as follows: a Bacchus, heroic size, the limbs wanting, but the right arm and hand preserved, the latter resting on the ivy-wreathed brow; two Tritons, half-statues rather than busts, the heads covered with massive curling hair, in which are vestiges of gilding, and the broad chest of one of them clothed with fishy scales; the Emperor Commodus, as Hercules, a half-length statue, heroic size, of very elaborate execution. The right hand holds the club, and the left the apples of the Hesperides, while the head is covered or hooded over with a lion's hide. The countenance is recognisable as a portrait of the emperor by its resemblance to many extant busts. Two draped female statues, life-size, conjectured to be Erato and Terpsichore; and a female head, with hair gathered in a diadem-like knot, supposed to be meant for Aphrodite, were also among the treasures excavated.—An interesting incident at Rome has also been the opening for inspection of the lamented Fortuny's studio. A corridor or passage, artistically embellished, and a staircase hung with ivy, led to the studio, which appeared in that magnificent disorder peculiar to some artists. There were on the walls water-colour drawings, unfinished sketches, and the cartoon of the most important of his works, 'The Battle of Tetuan.' Fortuny had collected many art-treasures, and his studio was a wonder of tapestries, rare china and glass, arms, armour, and rich draperies. This interior was once painted by Fortuny in a picture exhibited at a recent *salon*.

EDINBURGH.—The Royal Scottish Academy gave an exhibition at Edinburgh in February. It is claimed that it is in pure landscape, and landscape with figures, that the Scotch school is strongest. Among the more conspicuous landscapes in the exhibition were 'Head of Glen Ogle' and 'The Hill Fank—Clipping-Day,' by Mr. John Smart. The loneliness of the landscape in the first picture is relieved by herds of cattle, which are introduced with great skill and effect, and in the second by figures and a cottage on the hill-side. Mr. Smart always paints wild or barren scenery with variety of effect. Sir George Harvey contributed a composition entitled 'Scenery in the Highlands,' which as a composition is good. 'Carting Sea-weed,' by Mr. A. D. Reid, is a simple theme skilfully treated, consisting of a cart, a horse, two or three figures, all grouped together in the centre of a large canvas against a flat, grey sky. 'Kelp-Burners in Gigha,' by Mr. J. Oswald Stewart, is a noteworthy work. 'The Potato-Harvest,' by Mr. Lawson Wingate, suggested the character of subjects in which the French painter, Millet, was so famous, but without recalling his power. 'Resting; a Scene in Surrey,' by Mr. John Reid, represents a girl of some twelve years walking in a garden; it is openly and strongly painted. 'With the Spae-wife,' by Mr. Hay, was among the noticeable of the works of domestic incident. 'Singling Turnips' is another agricultural piece, by Mr. James May, which recalls the style of Jules Breton. Alma-Tadema's 'Cleopatra' was in the exhibition.